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*Record Supplement*

*for*

*February, 1943*

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CX	Columbia Two-Record Masterworks Set	PAR	Paraclete
D	Decca	PD	Polydor
G	Gramophone (HMV)	T	Telefunken
K	Keynote	TI	Timely
MC	Musicraft	V	Victor
		VM	Victor Masterpiece Set

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NEW YORK, N. Y.



# The Gramophone Shop, Inc.

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Vol. VI

*Record Supplement for February, 1943*

No. 2

## BACH (JOHANN SEBASTIAN)

BACH: Concerto for violin & orchestra, No. 2, E major & CORELLI: Adagio (Preludio, from Sonata, F, arr. Busch). Adolph Busch (violin), with the Busch Chamber Players. Three 12" records (6 sides) in Set CM-530†; price complete with album \$3.67.

Two earlier recordings of the E major Concerto have been released domestically. VM-221†, issued in 1934, was by Yehudi Menuhin, with an orchestra conducted by Georges Enesco. For those who did not object to Menuhin's rather feminine and sentimental approach to the solo part, it was, in its day, an excellent recording. The other (CM-221†) presented Bronislaw Huberman, with the Vienna Philharmonic Orchestra, conducted by Issay Dobrowen, and lacked conspicuous virtues. Both have now been permanently superseded by an excellent version played in finely appropriate spirit by Adolph Busch and the Busch Chamber Players. It is possible to regard this concerto as one of Bach's minor works, and still to enjoy it immensely and often. Mr. Busch and his men have been given vigorous, spacious recording, and the result is a wholly delightful set of records. Columbia is once more to be congratulated on the measurable improvement in the matter of its record surfaces. The fascinating Corelli excerpt on the odd side has been arranged from one of the sonatas for violin and harpsichord. It is marred a trifle in some passages by excessive vibrato on the part of the violinist.

BACH: Brandenburg Concerto No. 3, G major & Air "on the G String" (from Suite, D major). Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwängler. Two 12" imported records (4 sides) Nos. D-CA8013/4; price \$2.68.

Those who like their Brandenburg No. 3 and their "Air on the G String" full bodied and played by a large orchestral group are unlikely to find it better performed than on these two remarkable records. Purists are warned, however, that Dr. Furtwängler has not hewed to every line of the work as scored by Bach. His tempo and his manipulation of agogic changes are alike beyond criticism. The sound of the orchestra is preserved with great fidelity on these unflawed English surfaces. We relist these two Decca-Polydor records at this time because we have a limited supply in stock.

BACH: (arr. Kreisler) Gavotte from Partita No. 3, E major & KREISLER: Rondino on a Theme by Beethoven. Fritz Kreisler (violin) and Franz Rupp (piano). 10" record (2 sides) No. V-10-1022; price 79c.

This is a domestic repressing of an HMV record (G-DA1628) issued in England in May, 1938. The Bach excerpt is beautifully performed, though it is difficult to know why Kreisler did not play it in its original, unaccompanied form. Those who wish to get an insight into the exquisite grace of the music as Bach conceived it can do so by listening to Yehudi Menuhin's recording of it (in



VM-488†). Kreisler's own *Rondino on a Theme by Beethoven* is pleasant, unobtrusive music of no particular distinction, and may be assumed to receive its proper interpretation at his hands. The recording is clear.

## BYRD (WILLIAM)

**BYRD: Mass for Five Voices.** The Fleet Street Choir, conducted by T. B. Lawrence. Three 12" imported records (6 sides) Nos. D-K1058/60; price \$4.71.

We are particularly happy to have on hand, at this time, our first shipment of the magnificent Byrd *Mass for Five Voices* (sopranos, altos, tenors in two parts, and basses), recorded and released in England last Spring. This is one of the representative compositions of the English Renaissance. It is one of three Masses Byrd (1543?-1623) composed for the Catholic service during a period when that service, because of persecution, had to be sung secretly, in private. In all three—contrary to the custom of most of his contemporaries—he set the entire service, including the *Kyrie* and all of the *Credo*. The other two Masses are in three and four voices respectively. This one is frequently regarded as Byrd's masterpiece. It is informed throughout by truly touching devotion. Its style varies somewhat between true polyphony and homophony. It is modal, but verges in several places, particularly those in which only three or four of the voices are active, on major-minor tonality. It contains many touches of perhaps naive, but always beautifully accomplished, realism, and is notable even to twentieth-century ears for its bold and dramatic use of discord. Listening to it, one can understand in a way never before permitted by music on records why William Byrd was regarded by his contemporaries, and is regarded by musicologists today, as the most richly endowed English composer of his time, a man fit to be mentioned with his great contemporaries, Orlando di Lasso, Palestrina, and Victoria.

The Fleet Street Choir, conducted by T. B. Lawrence, performs the *Mass for Five Voices* with vitality and finesse. Only singers accustomed to the meaningful individual strands of polyphonic music, particularly sung a cappella, could so knowingly preserve the linear melodies without sacrificing the inherent vertical effects. The shadings between pianissimo and fortissimo are exquisitely achieved. The recording as such is excellent. The only flaws lie in

surfaces not quite up to English Decca's highest standards, and in an unfortunate tendency, whenever the letter *s* is sung, for tiny explosions of hissing to occur. In the face of such superb music so beautifully performed, these flaws are very minor indeed. These three records constitute one of the gramophone's signal achievements in Renaissance music.

**CORELLI: Adagio,** see **BACH: Concerto for violin & orchestra, No. 2, E major.**

## DEBUSSY (CLAUDE-ACHILLE)

**DEBUSSY: La Mer.** Cleveland Symphony Orchestra, conducted by Artur Rodzinski. Three 12" records (6 sides) in Set CM-531†; price complete with album \$3.67.

It is possible to play Debussy's orchestral masterpiece, *La Mer*, in two entirely different right ways—right, that is, in that they neglect none of the composer's fanatically careful indications of tempo, volume, and coloring. One interpretation, favored and magnificently exemplified by Koussevitzky, emphasizes the impressionistic qualities of the score. Building up climaxes by wash on wash of color, highlighting timbres and interplay of harmonies, it creates three panels of musical scenic evocation without ever descending to the details of depiction. (Erik Satie, humorously criticizing the subtitles—*De l'aube à midi sur la mer*, *Jeux de vagues*, and *Dialogue du vent et de la mer*—is reported to have remarked to Debussy that he "liked the part at quarter past eleven.") The other interpretation, favored and magnificently exemplified by Toscanini, emphasizes the melodic and structural—the "symphonic" qualities of the score. Listeners who (like the present reviewer) prefer the Koussevitzky reading find little to admire in that by Toscanini, and vice versa. Dr. Rodzinski may be said to belong to both schools, or, perhaps better, to strike a not very happy medium between them. His interpretation is beautifully carried out by the Cleveland Orchestra, but it entirely lacks both the hypnotic poetry of Koussevitzky's recorded performance (VM-643†) and the spare clarity of Toscanini's interpretation, unfortunately not obtainable on records. The Boston Symphony version happens to be one of the great achievements of the recording engineers, and remains absolutely unchallenged. Dr. Rodzinsky's records have real merits, particularly in mak-



ing clearly audible certain details of instrumentation usually slurred over. It is his misfortune to be challenging comparison with a set that has long been recognized as one of the master accomplishments of recording in any field.

## DENZA (LUIGI)

**DENZA: Funiculi, Funiculà & ROSSINI: La Danza.**  
Miliza Korjus (soprano), with chorus and orchestra.  
12" record (2 sides) No. V-11-8289; price \$1.05.

Sopranos with extremely high voices who indulge for its own sake in the singing of florid ornamentation seem, most of the time and to most people, to be doing one of two wrong things. Either they are singing too cautiously, thus robbing coloratura of all its point, or they are frequently wide of the pitch. Except in the very rarest of cases—that of a Melba, a Tetrassini, a Pagliughi—the so-called coloratura soprano, though her final outburst may bring down the house, is likely to be more of a trial for the nerves than a pleasure for the ears. In this truly gay and hypnotic record, however, Miliza Korjus triumphantly breaks the tradition. Her voice is not exactly beautiful. But she sings the two high-spirited and featherbrained songs in an infectiously high-spirited and featherbrained way, using her slightly nasal, but perfectly controlled voice admirably. The result is glittering, gala, and wholly fascinating. She seems to be enjoying herself, singing with ease, abandon, and full appreciation of the intentions of her material. Her pitch is remarkably true, except, perhaps, when—just for the fun of it—she throws in a high F, and holds it. She is accompanied by an orchestra notable for the flexibility of its rhythms and its constant use of metallic rattles (they may be tambourines) to emphasize the beat. This is a domestic repressing of a European record of which we formerly had a small supply on HMV surfaces (G-C2813). It is, in its unimportant way, a prize.

## DONIZETTI (GAETANO)

**DONIZETTI: La Favorita—O mio Fernando, Act III & TCHAIKOVSKY: The Maid of Orleans (Jeanne d'Arc)—Adieu, forêts.** Risë Stevens (mezzo-soprano), with orchestra conducted by Erich Leinsdorf. 12" record (2 sides) No. C-71440D; price \$1.05.

This is by all odds the finest record we have had from Risë Stevens. The admirable choice of two unhackneyed arias, the improved grasp of dramatic significance, and the paring away of objectionable mannerisms—all are subjects for congratulation. Miss Stevens has always had a beautiful voice, particularly in its middle and upper registers. Now she uses it with artistry, whereas before she seemed to be applying nuances and tricks with a trowel. She begins the aria from *La Favorita* with the recitative, *Fia dunque vero*, set forth with assurance and admirable control. After the harp arpeggios, her entry with the aria itself is meaningful and lovely. She handles the brief coloratura passages with ease. In the sombre aria from Tchaikovsky's unsuccessful opera about Joan of Arc, she is better still, giving us a sample of singing that, if sustained, would make her one of the truly leading singers of the day. She is accompanied by an orchestra led heavily by Erich Leinsdorf, but has been superbly recorded. All in all, this is a record to be highly recommended.

## FOSTER (STEPHEN COLLINS)

**FOSTER: Gentle Annie & LOHR: Where My Caravan Has Rested.** John Charles Thomas (baritone) and Carroll Hollister (piano). 10" record (2 sides) No. V-10-1023; price 79c.

Time has been kind to the magnificent voice with which nature gifted John Charles Thomas. Today, at more than fifty, when he has been before the public longer than thirty years, he projects that voice freshly and with apparent ease. His diction and enunciation, in English as in French, are model. His taste—or perhaps the taste of those who guide his recording career—remains wayward and undependable. In this example of superior recording, he gives us two songs of undetectable musical value and almost unbearable sentimentality. The fact that one of them is by Stephen Foster does nothing to make it less embarrassing to hear. A voice like Thomas' should certainly be used to give us first-rate recordings of the first-rate music for the baritone range, and not be wasted on unattractive trifles.



**FRESCOBALDI (GIROLAMO)**

**FRESCOBALDI:** *Toccata Sopra i Pedali & SWEELINCK: Fantasia No. 10 in Echo Style.* Finn Viderö on the church organ of Frederiksborg Castle. 12" imported record (2 sides) No. G-DB5214; price \$2.62.

We relist at this time an extraordinarily beautiful organ recording of music composed not far, one way or the other, from 1600. Girolamo Frescobaldi was so renowned that his first day of presiding at the organ of St. Peter's, Rome, is said to have attracted 30,000 listeners. His music brings us, fresh and lyrical, the voice of seventeenth-century Italy. Jan Pieterszoon Sweelinck was a Netherlander, one of the great germinal forces in the building up of the style we think of as Bach's. The *Fantasia*, exquisitely played on the superb organ of Frederiksborg Castle at Hillerød, Denmark, is, in its use of an echoing form of imitation, clearly a self-sufficient predecessor of the Bach fugue, and is exceedingly fine music. The Frescobaldi *Toccata* is less weighty, but no less rewarding. Both are well played and flawlessly recorded.

**KREISLER:** *Rondino on a Theme by Beethoven*, see **BACH:** *Gavotte*.

**ROSSINI:** *La Danza*, see **DENZA:** *Funiculi, Funiculà*.

**SHOSTAKOVICH (DMITRI)**

**SHOSTAKOVICH:** *Quartet, Opus 49.* Stuyvesant String Quartet. Two 12" records (4 sides) in Set CX-231†; price complete with album \$2.62.

Shostakovich has been so built up and glorified as "composer laureate to the Soviet Union" that it seems almost unfavorable to one of our allies to criticize him adversely. For extramusical reasons, men of good will naturally want to praise him. But the fact remains that his *String Quartet, Opus 49*, is a dull composition. In the last movement, to be sure, it comes to a sort of hobbledehoy life, but that is scarcely enough to redeem it from three other sections of inertia and boredom. To hazard a guess, it may be that Shostakovich requires, for the best summoning-forth of his talent, the big forces of symphony or opera, and finds himself impotent with the mere equipment of sixteen strings and four bows. The Stuyvesant Quartet

(Messrs. S. Shulman, Wilk, Vardi, and A. Shulman) play this pointless music as if they really liked it, and Columbia has recorded their efforts well. When will we get a domestic recorded version of that rash, raucous, and altogether engaging *jeu d'esprit*, the Shostakovich *Concerto for Piano and Orchestra, Opus 35*?

**SIBELIUS (JEAN)**

**SIBELIUS:** *Symphony No. 1, E minor, Opus 39.* Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Five 12" records (10 sides) in Set CM-532†; price complete with album \$5.77.

Barbirolli's reading of Sibelius' *First Symphony* is closer, among gramophonic versions, to that of Robert Kajanus (CM-151†) than to that of Eugene Ormandy (VM-290†). That is to say that it is the best version now on the market, for while the conductor's approach makes it preferable to the ten-twenty-thirty splendors of VM-290†, modern methods of recording (here used with brilliant success) make it far more desirable than the now antiquated CM-151†. Mr. Barbirolli addresses himself to the music directly, without gesture or fuss, and plays it for all it is worth. The results make it clear why this symphony has been jokingly called "Tchaikovsky's Seventh," but they also predict the Sibelius of the *Fourth* and *Seventh Symphonies* unmistakably. This is a young man's music: it was completed in 1899, and is far less austere and granitic than the massive later symphonies that have led many to call Sibelius the greatest composer of the first quarter of this century, others to excoriate him as pretentious, empty, and mannered. Be that as it may, these records contain music that anyone, disregarding composer, conductor, and orchestra alike, and concentrating on the sound, can enjoy deeply. The recording is full-bodied and clear, praiseworthy in every detail. It has been put on admirable surfaces.

**SIBELIUS:** *Symphony No. 7, C, Opus 105.* St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Three 12" records (6 sides) in Set VM-922†; price complete with album \$3.67.

Those critics and musical wise men who do not regard the *Fourth* as the best of the Sibelius symphonies are likely to apply that adjective to the *Seventh*. There can be no doubt that this relatively brief work in one continuous movement is impressive and, at times, moving. The fact



that it is the latest of Sibelius' symphonies to be heard, and that the composer, on his recent seventy-seventh birthday, was reported at work on its two successors, might lead to the supposition that the *Seventh Symphony* was late. In fact, it was completed on March 2, 1924, and is therefore earlier than *Tapiola*. The composer originally intended to entitle it *Fantasia Sinfonica*, but later decided to call attention to its four-section division by denominating it a symphony. There are several other symphonies in one movement—notable among them being Carlos Chávez' *Sinfonia India* and *Sinfonia de Antigua*.

The only previous recording of the *Seventh Symphony* was that in which Koussevitzky led the BBC Symphony Orchestra (in VM-394†). The interpretation was Koussevitzky at his best, and therefore Sibelius at his best. But the recording—apparently made at a concert performance or from a broadcast—was unsatisfactory. The breaks between record sides were arbitrary, occurring in the middle of a phrase here, midway in a climax there. The recording had a hollow, unclear sound, probably traceable to an unsuitable recording chamber or to transcription from the air. Now Victor gives us the *Seventh* excellently recorded—the sheer sound here is as round and just as it was in the St. Louis Symphony's remarkable recording of the Couperin *La Sultane Suite* (V-11-8238). Unfortunately, the interpretation led by Vladimir Golschmann lacks the bite and vigor, the insight and power, of Koussevitzky's reading. It is not that Golschmann's is a poor performance, but that Koussevitzky's was much better than good. The best conceivable recording of this symphony remains to be made. Meanwhile, there can be little doubt that, despite its shortcomings, the Koussevitzky is the *Seventh* to own.

## SMETANA (BEDRICH)

**SMETANA: The Moldau (No. 2 of My Country).** National Symphony Orchestra, conducted by Hans Kindler. Two 12" records (4 sides) in Set VM-921†; price complete with album \$2.62.

Few recordings would be greeted with such enthusiasm as a complete presentation of Smetana's symphonic cycle *My Country (Ma Vlast)*. Such a project was carried out some years ago in Czechoslovakia, with the Czech Philharmonic Orchestra, conducted by Talich. The records,

though issued in Europe, have never been made available in the United States. Instead, we have had several recordings of the second section of the cycle—*The Moldau (Vltava)*—one of the third section—*From Bohemia's Meadows and Forests (Z Ceskyh Luhuv a Hajuv)*—and none whatever of the first, third, fifth, and sixth sections.

The best of the available recordings of *The Moldau* has long been that by the Berlin State Opera Orchestra, conducted by Leo Blech (V-11434/5), closely followed by that of the Czech Philharmonic Orchestra, conducted by Rafael Kubelik (in VM-523†, with *From Bohemia's Meadows and Forests*). An illuminating study in the difference between performances in the matter of style can be made in five minutes by comparing the opening of Side 2 of either of these recordings with the new one by Dr. Hans Kindler. The wonderful shading and sensitive shaping given to the music by Blech (and perhaps exaggerated by Kubelik) are entirely absent in Kindler's perfunctory directing, as they were at places in the otherwise admirable, but sluggishly recorded, performance by Bruno Walter with the Philharmonic-Symphony Orchestra of New York (CX-211†). Nor can the sound of the National Symphony as recorded here, even with the appreciable advantages of more recent methods, match that of either of the European orchestras or of the Philharmonic-Symphony. In short, if it is *The Moldau* you want, take V-11434/5, and if you desire *From Bohemia's Meadows and Forests* in addition, take VM-523†. Avoid VM-921† by all means.

## SUPPE (FRANZ VON)

**SUPPE: Morning, Noon, & Night in Vienna.** London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 12" record (2 sides) No. C-71439D; price \$1.05.

There is no denying the charm of Suppé. Equally, there is no denying that his charm is a trifle embarrassing—for the reason that it seems to be compounded in about equal parts of imitation, banality, and chemically pure saccharine. He was enormously clever, and knew every trick of instrumentation that was current during his lifetime, 1819-1895. *Ein Morgen, Ein Mittag, Ein Abend in Wien* is characteristic, and lies at about his average of invention. (At one point, halfway through side two of this



recording, there is a short section that sounds exactly like *Dixie* orchestrated by a latterday Rossini.) By playing it with the care he would lavish on Mozart, Sir Thomas Beecham makes it sound like far greater music than it is. This recording, made in England, lacks the brassy brilliance of the one by Arthur Fiedler with the Boston "Pops" Orchestra (V-12479), and is to be preferred because of the suppleness and superior finesse of Beecham's conducting.

**SWEELINCK:** *Fantasia No. 10 in Echo Style*, see **FRESCOBALDI:** *Toccata Sopra i Pedali*.

## TCHAIKOVSKY (PIOTR ILYICH)

**TCHAIKOVSKY:** *Italian Caprice*, Opus 45. Saxon State Orchestra, conducted by Karl Böhm. 12" imported record No. G-DB4632; price \$2.62

This shortened version of the *Italian Caprice* is played in superb style by the Saxon State Orchestra, under the more than able leadership of Karl Böhm. The recording is a model of clarity and resonance. Except for those who insist upon having the composition entire—and it is all but impossible to discover structural unity in it—this is the best available version of Tchaikovsky's tribute to the Italy he loved. We relist this HMV record at this time because we have a small stock on hand.

## VERDI (GIUSEPPE)

**VERDI:** *I Lombardi alla Prima Crociata—O Signor che dal tetto natio & Nabucco—Va pensiero sull'ali dorate*. La Scala Chorus & Orchestra. 10" record (2 sides) No. V-V12588; price 79c.

This is an exceedingly interesting record. *Nabucco* (the affectionate nickname by which his contemporaries referred to Verdi's third opera, *Nabucodonosor*) dates from 1842, *I Lombardi* from 1843. Neither is ever sung in the United States, and neither is well represented on records. The two choruses on this record are rich in typically Verdian melody, though they recognizably lack the refinement Verdi brought to that melody in his later years. Both are sung with gusto and understanding by the La Scala

Chorus. The recording is not of the most advanced modern sort, but is clear enough to allow full enjoyment of the music. Either excerpt is enough to give us the feeling that we would make an extended effort to hear the opera from which it has been taken.

**TCHAIKOVSKY:** *The Maid of Orleans — Adieu, forêts*, see **DONIZETTI:** *La Favorita—O mio Fernando*.

## VILLA-LOBOS (HEITOR)

**VILLA-LOBOS:** *Rag Doll, Cardboard Doll, & China Doll* (from *The Baby's Family*). Gutomar Novaes (piano). 10" record (2 sides) No. C-17355D; price 79c.

Gutomar Novaes (who surely challenges Claudio Arrau's advertised position as "South America's foremost pianist") is a very great artist. The joy and naturalness with which she addresses herself to playing the piano, to the physical fact of playing it, give her interpretations a warmth and shimmer that are unique. Her early recordings for Victor were among the best piano records of their period. Columbia, in the last years, has presented her in a brief series of miniatures, completely neglecting her astonishing abilities in large compositions. We are happy to have her persuasive and always charming performances of Daquin, Domenico Scarlatti, Couperin, and Octavio Pinto (her husband). We are entirely pleased to have a memento of her authoritative interpretation of her countryman, Villa-Lobos. What we still await eagerly, however, are recordings by Mme Novaes of Schumann, Chopin, Beethoven, and Bach—the big works that she grasps so thoroughly and projects with such all but unexampled beauty of tone.

Of the three excerpts from *O Prole do Bêbé* on this 10" record, two were recorded many years ago by Arthur Rubinstein under slightly different translations of the titles (V-7853, now discontinued). The third—here listed as *China Doll*—best displays Mme Novaes' exquisite feeling for the piano as an instrument. Her sheer technical equipment must be the despair of all but the fewest other pianists. The music in hand consists of attractive, brief pieces of post-Debussyian cast. Under the fingers of Mme Novaes they become miniature treasures for all lovers of piano-playing at its best.



## WAGNER (RICHARD)

**WAGNER:** *Lohengrin*—*Euch lüften die mein Klagen*, Act II, Scene 2 & *Die Walküre*—*Du bist der Lenz*, Act I, Scene 3. Astrid Varnay (soprano), with orchestra conducted by Erich Leinsdorf. 10" record (2 sides) No. C-17354D; price 79c.

Astrid Varnay follows up her recording of *Elsas Traum* and *Elisabeths Gebet* (C-71399D) with a coupling of Elsa's beautiful apostrophe to the air and Sieglinde's love music (with the lines of Siegmund omitted). What was true of the earlier record is true of this one. Miss Varnay produces her voice badly, with seeming effort that results in a feeling that tones are being shoved, pushed out, rather than floated. The voice itself, without being Flagstad's, is Flagstadian. In view of the obtainability of *Euch lüften die mein Klagen* in a version (V-1901) by Flagstad (even though acoustically empty) and of *Du bist der Lenz* by Lotte Lehmann (V-15817, with Melchior singing Siegmund, and Walter conducting the Vienna Philharmonic), there can be little to recommend Miss Varnay's indifferent performance even by comparative standards. There is that about her singing which makes the listener uncomfortable for her future: it is impossible to believe that her type of tone-production can do anything but ruin her voice in short order.

## FLORENCE FOSTER JENKINS

**STRAUSS:** *Die Fledermaus*—Adele's Song & **BACH-PAVLOVITCH:** *Biassy*. Florence Foster Jenkins (soprano) & Cosme McMoon (piano). 12" record (2 sides); price \$2.62.

It will probably suffice to say that here is a new Florence Foster Jenkins record. The soprano considers it her best. The recording clearly reproduces all the idiosyncratic touches that have made Mrs. Jenkins' record of one of the Queen of the Night's arias from *Die Zauberflöte* a collector's item.



## COLLECTIONS

**FIGHTING MEN OF YUGOSLAVIA: GUERRILLA SONGS.** Yugoslav Chorus, with instrumental accompaniment. Three 10" records (6 sides) in Set K-113; price complete with album \$2.89.

The songs included in this album are *Mrka Ceta*, *Mrka Ceta (Guerrilla Song)*, *Kod Balkana Nema Dana (Balkan Night)*, *Cetnicka Truba Zatrubi (Arise, Guerrillas)*, *Domovino Mati (Song of the Homeland)*, *Tama Daleko (Far Away)*, and *Svi Cetnici Div Sokoli (Guerrilla Falcons)*. Some are sung by solo male voices with choral and instrumental accompaniment, others are choral and instrumental throughout. All seem to be authentic. They have been well recorded. It is good to have the war songs of still another of the United Nations represented on the lists.

**SONGS OF IMPERISHABLE BEAUTY.** Frank Parker (tenor), with Victor Mixed Chorus, harp, & organ, conducted by Emile Côté. Four 10" records (8 sides) in Set V-P116; price complete with album \$2.62.

The selections in this album are:

- Ave Maria* (Schubert)
- O Divine Redeemer (Repentir)* (Gounod)
- The Palms (Les Rameaux)* (Faure)
- Agnus Dei* (Bizet)
- I Know That My Redeemer Liveth (from Messiah)* (Handel)
- Crucifixus* (Faure)
- Where'er You Walk (from Semele)* (Handel)
- Panis Angelicus* (Franck)

The quality of Frank Parker's voice, the arrangements, and the style of the accompaniment—all are cogent to the effect aimed at, though it must be remarked that *Where'er You Walk* looks slightly out of place here. To avoid confusion, it may be worth repeating that *Les Rameaux* and *Crucifixus* are compositions, not of the great modern French composer Gabriel Fauré, but of the best appreciated French baritone of the second half of the past century, Jean-Baptiste Faure. The recording has been smoothly accomplished.



## POPULAR

**A MORTON GOULD CONCERT.** Morton Gould & His Orchestra. Three 12" records (6 sides) in Set C-C96; price complete with album \$2.89.

This set consists mostly of arrangements—of *The Donkey Serenade*; *Ay, Ay, Ay*; *España Cañi*; *Dark Eyes*, and *Where or When*. As such, it might be classified as "dinner" or "Kostelanetz" music, though the arrangements are far above the general average of their type. The best thing by far in the collection, however, is Gould's own *Pavanne* (from *American Symphonette*). This singularly attractive piece of light music is superbly performed under the composer's own direction, and contains solo trumpet work by Steve Schultz that is electrifying. Put this down as one of the best light albums to appear for some time.

**SOUTH AMERICAN FIESTA.** Lorenzo Herrera & His Orchestra, Ruben & Plutarcho Uquillas, Pedro Vargas, Elena & Lucia, Carlos Gardel & the Maldonado-Infante Folklore Orchestra, with Acuña & Jugo. Three 10" records (6 sides) in Set VP-135; price complete with album \$2.10.

Five South American republics are represented in this latest of the Victor *fiesta-carnival* series; Colombia, Ecuador, Paraguay, Uruguay, and Venezuela. The separate numbers are: *Alma Llanera*; *Ay! Dame Tu Corazón*; *Gabineta Chiquinquireña*; *Las Miras*; *Amargura*, and *Lejos de Mi Bien*. Unfortunately, no indication is given of nationality on the record labels. All are clearly recorded. As before, several leaflets giving translations and phonetic transliterations of the texts are included with each album.

**STRICTLY FROM DIXIE.** Henry Levine & His Strictly From Dixie Jazz Band, with Linda Keene. Four 10" records (8 sides) in Set V-P119; price complete with album \$2.62.

The numbers selected for Harry Levine's consciously old-fashioned treatment in this album set are (in addition to his own *Strictly From Dixie*): *Shine, Somebody Loves Me*, *Way Down Yonder in New Orleans*, *Someone to Watch Over Me*, *Embraceable You*, *Mound Bayou*, and *Georgia on My Mind*. Linda Keene, sounding rather like an incipient Ethel Waters, sings understandably. The recording is satisfactory.





## SIR THOMAS BEECHAM ON RECORDS

The facts about Sir Thomas Beecham, though perhaps well known, are interesting enough in themselves to bear repetition. He was born in Lancashire in 1879. His father, Sir Joseph Beecham, was owner of the great corporation that had popularized the phrase "Pink Pills for Pale People," and had insinuated Beecham's universal remedy into the drug stores, chemist shops, and half the medicine chests of the English-speaking world. Young Thomas had an excellent formal, but desultory musical, education. Possessed of an overwhelming love for music, that boundless sort of egotism that humorously gives itself away, and approximately unlimited funds, he set forth to conduct. Conduct he has for more than half a century, raising himself by qualities that look like sheer genius to an unparalleled eminence in the musical world. It is unparalleled because he is an Englishman, and because he is rich, titled, and violently indiscreet. He excels equally in opera, ballet and concert, in Rossini and Sibelius, Mozart and Virgil Thomson. With an infectious zest matched among living conductors only by Toscanini, he has gone his way, a figure for the newspapers, a salty, forceful, and legendary man. His secret is that once he mounts the podium and signals the opening of the work at hand, nothing but the music matters. That music he knows wholly. The results are never less than interesting, and most often are superb. There are differences, of course, between the London Philharmonic and the Brooklyn Symphony, between the Philadelphia Orchestra and the New York (W. P. A.) Orchestra. Taking these differences into full consideration, one can find Sir Thomas' conductorial efforts with any ensemble little short of miracles. He is one of the two or three great conductors of our time.

To the unceasing delight of record-collectors, Sir Thomas Beecham is magnificently represented in the catalogues. His renowned Mozart is represented by, among other works, nine symphonies and one complete opera. Four of Rossini's finest overtures, two of Sibelius' greatest compositions, a widely representative selection of Delius, Handel, Haydn, and Wagner—all are on the lists in his revivifying and sensitive performance. For sheer life-giving, there are few records to match the Beecham *Francesca da Rimini*. His Tchaikovsky *Fifth Symphony* does the work full justice—not as easy an accomplishment as it sounds. Bizet, Borodin, Chabrier, and half a dozen other composers are at their very best in Beecham records. For this is a man who, at the age of ten, founded an amateur orchestra that Hans Richter found it worthwhile to conduct, who led Delius' *A Village Romeo and Juliet* at Covent Garden as early as 1910, who was in the pit for the Diaghilev Ballet Russe and Russian opera performances starring Chaliapin in 1913. In view of the power wealth gave him, Beecham's catholicity of interest would by itself be the musical world's good fortune. The fact that he has, by native genius and a lifetime of unflagging hard work made himself a truly great musician is much more than that.

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